

CD 2010--63



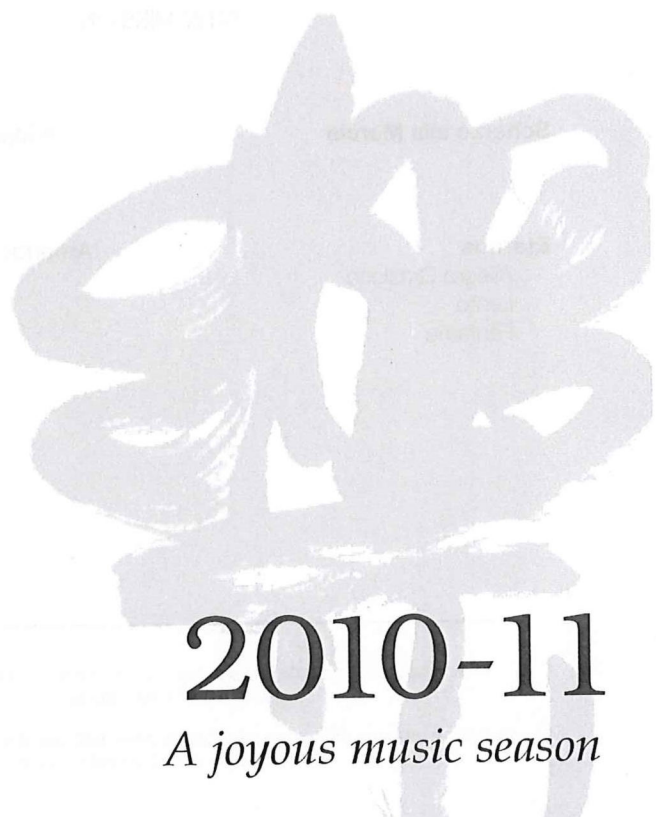
UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND & BRASS

University of Toronto Wind Ensemble

Gillian Mackay, conductor

Friday, October 15, 2010
7:30 p.m. MacMillan Theatre
Edward Johnson Building



2010-11

A joyous music season

UNIVERSITY OF TORONTO WIND ENSEMBLE

Gillian MacKay, conductor

PROGRAM

Sparkle

Schafer Mahoney

(b. 1968)

Sussex Mummers' Christmas Carol
Mock Morris

Percy Grainger

(1882-1961)

Waking Angels

David Gillingham

(b. 1947)

INTERMISSION

Scherzo alla Marcia

Ralph Vaughan Williams

(1872-1958)

Eternos

Allegro Grazioso

Lento

Fanfarria

Amando Blanquer Ponsada

(1935-2005)

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Program Notes

SCHAFFER MAHONEY (B. 1968)

Sparkle

Schafer Mahoney is an award-winning American composer currently on faculty at the Juilliard School in New York City. Among his teachers are Joseph Schwantner and Warren Benson, two other composers whose works include significant compositions for winds. Perhaps under the influence of these teachers, Mahoney engages the percussion section in a pivotal role in his piece – their three-measure rhythmic pattern supports the running wind lines throughout much of the work. At key moments in the piece the rhythmic patterns shift, subtly creating new textures. Individual instrumental sections are featured throughout the piece, primarily flutes and clarinets. The speed of the piece and the nature of the woodwind ribbons create an almost improvisatory feel to the early half of the work. As layers begin to build, the excitement builds to a jubilant climax with the entire group playing a series of “sparkling” descending lines that set up the closing fanfares of the piece.

PERCY GRAINGER (1882-1961)

Sussex Mummers' Christmas Carol Mock Morris

These two short gems by Grainger were written in 1911 and 1910, respectively. The *Sussex Mummers' Christmas Carol* is a folk tune originally collected by Lucy Broadwood, who collected many English folksongs at the end of the 19th century. Grainger's original version was for piano, and he followed this with a version for

solo cello and piano. This wind version was created by Douglas Stotter in 1991. *Mock Morris* is one of Grainger's original compositions, although it sounds very much like a collected folk tune. This is a stylized version of Morris Dance music, and although it does not follow the traditional form, is meant to evoke the same spirit and character. Morris Dancing is a centuries-old tradition in Great Britain, the steps of which follow a step-hop pattern with short bursts of running – which is easy to imagine with the lively, syncopated rhythms of *Mock Morris*.

DAVID GILLINGHAM (B. 1947)

Waking Angels

The music of David Gillingham is very popular amongst wind conductors worldwide. His music is technically challenging and musically rewarding, and always well received by audiences. The Wind Ensemble has played several of his works in recent years, including *Be Thou My Vision* last season and his *Concertino* for Four Percussion three years ago. *Waking Angels* is widely considered to be his most masterful and profound composition. Inspired in the late 1990s by a poem which responded to the AIDS epidemic, Gillingham used the gospel hymn *Softly and Tenderly* as source material for this work. Small phrases from the hymn are used throughout as compositional material, and although it never appears in its complete form, portions of phrases are recognizable throughout. Gillingham twists and pulls the hymn apart, in a direct reference to the way the disease ravages the human body. This piece features a reduced

instrumentation with single woodwinds and reduced brass, with a significant role to be played by piano, harp and percussion.

RALPH VAUGHN WILLIAMS (1872-1958)
Scherzo alla Marcia

This jubilant piece is the second movement of Vaughan Williams' Symphony No. 8 in D minor, composed in the early 1950s. The outer movements of this short symphony are for full orchestra, but the second movement is for winds alone, and the third is for strings alone. Composed for traditional orchestral wind section with additional third bassoon, this work is irresistibly jolly, with a contrasting modal andante section in the middle, and a cheeky ending which can only be described as "cute." Although clearly an orchestral mix of instruments, this movement will remind listeners of Vaughan Williams' works for military band, especially *English Folk Song Suite* and *Sea Songs*. The rhythmic bounce and the playful sinewy lines are typical of much of Vaughan Williams' writing, but there is also a hint of Shostakovich about this piece as well. In fact, the reviewer of the première performance, in 1956, indicated that this movement sounded "as though Shostakovich had become a Cockney with atavistic memories of the Cotswolds rather than the Steppe."

AMANDO BLANQUER (1935-2005)
Entornos

Amando Blanquer was a very popular Valencian composer who was one of the most well-respected Spanish composers of his generation. *Entornos*, which means Environments or Surroundings, is a major work for winds in three movements. Expansive and symphonic in conception, it combines unmistakable Spanish sonorities with the energy of a large wind ensemble. The first movement demands the technical flexibility from all sections, beginning with the upper woodwinds. Their flurries of notes are interrupted by brass fanfares that foreshadow the third movement. The slow second movement calls on many individual soloists, as a series of lyrical but angular melodies unfold slowly. In the middle of this movement, a playful and almost circus-like section tempts the listener to forget the wistfulness of the first melody, but the ultimate return of the slow section brings us back to a more serious reality. The third movement has a brass fanfare as its core, but the entire group is called upon to share in the jubilation. Blanquer builds up intensity through rhythmically complex layering of sound, which arrives finally at an expansive and dramatic brass chorale. The woodwinds, unwilling to give up the fanfares, continue to proclaim fanfare material on top of the brass fanfare right to the final dramatic chords of the work. This is an exciting piece which engages every player on stage, and requires not only technical and musical skills but tremendous concentration!

Notes by Gillian MacKay

University of Toronto Wind Ensemble

FLUTE

Tristan Durie
Yi Lin Huang
Brian Jiang
Jennifer Kowbell
Matthew McGuigan, *piccolo*
Olivia Werden, *piccolo*

OBOE

Rachel Bordignon
Eric Chow
Tze Yeung Ho, *English horn*

CLARINET

Hynjoo Choi
Jason Chum
Michael Dassios
Caitlin De Rosenroll, *bass & contra*
Charlene Lee, *bass*
Jongmin Lee
Christa Lock, *E-flat*
Robin Soper
Katie Steadman

BASSOON

Jeffrey Clements
Simeon Coibanu
Sheba Thibideau

SAXOPHONE

Spencer Brule
David Dai
Marc Funkenhauser
Scott Harbin
Jeffrey Leung
Shaun Mallinen

TRUMPET

Karin Anderson
Samara Desrochers
Rachel O'Connor
Benjamin Promane, *flugelhorn*
Matthew Ross, *flugelhorn*
Jacob Stief

HORN

Caitlin Coppell
Ben Coleman
Jennifer Fawcett
Chris Going
Ann Millen

TROMBONE

Peter Bye
Tyler Cairns
Jordan Carter
George Liu, *bass*
Elburz Sorkhabi

EUPHONIUM

Kohei Kamikawa
Brendan Rawlins
Cameron Rawlins

TUBA

James Brock
Stephen Vettese

PERCUSSION

Bruce Chi
Jacob Mannion
Rafael Ponciano
Kyle Reyes
Jonathan Smith
Edna Teguibon

PIANO

Wesley Shen

HARP

Julie Leduc

STRING BASS

Michael Stecky-Efantis

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Biography

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting and trumpet. She is also Associate Dean of Graduate Education. An award-winning teacher, Gillian has an active professional career as a trumpeter, conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, including the National Youth Band of Canada. MacKay has adjudicated Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand.

Gillian MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United

States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she has a particular interest in the French solo trumpet and cornet music of the 19th century.

Gillian MacKay holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she served as Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

UPCOMING WIND & BRASS CONCERTS

Saturday, October 23

U OF T WIND SYMPHONY

Jeffrey Reynolds, conductor
Ron Nelson *Medieval Suite*
Fisher Tull *Sketches on a Tudor Psalm*
Martin Ellerby *New World Dances*
John Herberman *The Fisher Who Died in his Bed*
John Paulson *Epicinon*
Pavel Tchesnokov *Salvation is Created*
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)
Call 416-978-3744

Friday, December 3

U OF T WIND ENSEMBLE

Gillian MacKay, conductor
Christos Hatzis *Tongues of Fire* (Beverley Johnston, percussion; Wallace Halladay, saxophone)
Joseph Schwanter *Recoil*
Music by John Estacio and Morten Lauridsen
7:30 pm. MacMillan Theatre.
Tickets: \$15 (\$10 seniors/students)
Call 416-978-3744

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